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which means that the book is of handy size, and easy to carry in the pocket. For this reason, it will be a useful adjunct to the equipment of the studious traveller in classic lands, and form a ready book of reference and guidance for the serious student, who too often goes to Greece oversupplied with the so-called "scientific" study of Greek art, and ill equipped with true æsthetic principles. It is these principles which this book seeks to furnish. It presupposes a certain amount of knowledge of the history of Greek art, and the principles of archæology, and devotes itself entirely to a discussion of the philosophy of æsthetics as applied to art, and particularly to the art of Greece.

Professor Carpenter is admirably fitted to do this work. He is not only an archæologist, and a teacher of archæology, but a poet of no mean capacity and a finished master in the use of his native tongue. It is highly proper that a book on æsthetics should be written in a beautiful style; for a book on such a subject, couched in a slovenly manner, would for that very reason defeat the purpose for which it was intended.

There are many reviews of this book, some of which are highly complimentary, others of which seem to "damn with faint praise;" but, for my own part, I find scarcely a thing to criticise. The prevailing thought that occurred to me in reading the book, with the possible exception of Chapter III, which deals with the æsthetics of Greek sculpture, is that the writer deals with much more than Greek art and often in a manner that makes the reader forget that after all the book is directly concerned with the art of Greece primarily. This is particularly the case with the last chapter, which concerns architecture, where Professor Carpenter involves the reader with discussions of Gothic and Baroque as well as Greek.

Extremely illuminating and suggestive is the discussion of the theory of dimensions that Professor Carpenter lays great stress upon in his discussion of sculpture and architecture; I especially agree with the point made that Greek architecture had no particular conception of the enclosure of space.

For the advanced student, this book cannot be too highly recommended. It is not, however, a book that can be put with advantage in the hands of a beginner; but in its field, it is not too much to say that it is one of the best, if not actually the best book in English on æsthetics as applied to Greek art.

Stephen B. Luce

THE PALACE OF MINOS, A COMPARATIVE ACCOUNT OF THE SUCCESSIVE STAGES OF THE EARLY CRETAN CIVILIZATION AS ILLUSTRATED BY THE DISCOVERIES AT KNOSSOS. VOLUME I: THE NEOLITHIC AND EARLY AND MIDDLE MINOAN AGES. BY SIR ARTHUR EVANS. 542 FIGURES IN THE TEXT, PLAN, TABLES COLORED AND SUPPLEMENTARY PLATES. NEW YORK, MACMILLAN, 1921. \$25.40.

At last, more than twenty years after the discovery of the Knossos palace and ten years after the last extensive campaign on the site, there has appeared the first volume of the publication of these epoch-making excavations. If at first sight the reader is inclined to grumble that the price is prohibitive, that the book is under the size now fairly established for archæological publications, that there is no complete plan of the palace in the first volume, his feeling when he finally lays the book down is nevertheless one of sincere gratitude to the author for the immense service he has rendered. A younger scholar would doubtless have published the work more promptly and in an improved form, but it is nevertheless well that the excavation of the Knossos palace was vouchsafed to so careful an observer and to so ripe a scholar. From the outset the site of Knossos was dug with scrupulous care. The author (p. 683) states that a sieve was constantly at work to salvage

clay-sealings, the most likely of all small objects to elude the excavator's care. The excavation was probably the first of its size at which the sound of the sieve steadily accompanied the sound of the pick, although the British excavators at Melos had already shown what slow and careful digging could deduce from a prehistoric site. Not only, however, are small objects saved from the dump, but great skill is shown in observing stratigraphic evidence, and this skill has increased during the years that have elapsed since the excavation began. Supplementary tests of floor-levels have been made of recent years under the direction of the architect, Mr. Doll, with the result that some of the earlier conclusions have been altered. The large knotted pithoi (p. 231), for example, in the East Magazines are now assigned to an earlier period. More important, the Twelfth-Dynasty Egyptian diorite monument from below the central court is now associated with M M II pottery.

The volume before us is the first of three. The general arrangement is chronological and volume I brings the history of Knossos down to the end of the M M III period. As the subtitle of the book suggests, the results of other Cretan excavations are restated here where they supplement the results obtained at Knossos. The book, therefore, becomes in some measure a history of the Cretan civilization. The material is arranged according to the nine periods into which the author at the outset divides the Cretan bronze age. Such chronological trinities must be, of course, perfectly arbitrary. Yet once established and found convenient, they become crystallized and nearly immutable. The author seems occasionally to suffer discomfort from his chronological system, but it is easier to subdivide than to alter. The student thus has now to take account of a Middle Minoan II *a* and a Middle Minoan II *b* style of vase-painting. The Meyer scheme of Egyptian chronology has been adopted in this volume, so that the dates of the various Minoan periods now harmonize with the system widely accepted by scholars.

Within each period full account is taken of all the various activities with which the early Cretan was concerned. His advance in commerce, religion, writing, architecture, painting, sculpture, and the ceramic and minor arts is described in the light of all the evidence forthcoming from Knossos and elsewhere. The book is thus a mine of information, and it is difficult to think of a department of human knowledge the historian of which will not be obliged to consult it. Whether the student is interested in drainage systems or in pictographic scripts, in bull-grappling or mural painting, he will find the author's discussion exhaustive and his judgment sound. In fact his treatment of any one of these subjects would make of itself a book of which a scholar might be proud.

Much of this great mass of material has been published before in the *Annals of the British School at Athens*, in *Scripta Minoa*, and in *The Prehistoric Tombs of Knossos*. But, on the other hand, much is absolutely new. The exploration of the shrine on Mt. Juktas, of the hypogaea under the south porch of the palace have never been published before. The inscribed ladle from Trullos (p. 625), the fresco of the saffron-gatherer (p. 264), the seal from Platanos (p. 198), the bronze blade recently acquired by the Metropolitan Museum (p. 718) will be new to most archæologists.

The author's interpretation of the purpose to which the various rooms of the palace were devoted has in several instances been changed since the publication of the preliminary reports in the *Annals of the British School at Athens*. The "Room of the Olive Press" is now the "Room of the Stone Spout." The "School Room," in the later history of the palace, at least, is a room for the use of workmen. The interpretation of the architectural evidence of the palace has gained greatly from the experience of Mr. Doll. In some cases, new interpretations seem to have been accepted only with difficulty, and it is hard to tell

whether or no the author has entirely given up the older and more imaginative explanation. Thus (p. 236) he writes: "The deep-walled cells of the early keep described above, though they very probably served as dungeons, may also be regarded as typical on a larger scale of methods of storage."

To some of the many conclusions drawn from this wealth of material it is, of course, difficult not to take exception. The "formidable depth" of the neolithic deposit under the central court is really not so formidable when one thinks, for example, that British officers in Egypt were wont to pay three shillings damage for expropriation of an Arab house. The rebuilding of a mud and wattle house must have been at most the work of a day or so. The early Cretans probably preferred to build on the platform of the old house as present-day Arabs habitually level instead of excavate in rebuilding their homes. The author's terminology may sometimes be criticized. A "baetyl" has been shown (*American Journal of Archæology*, 1903, pp. 198-208) to be a live stone, a λίθος ἔμψυχος, whereas the term is used in this book as equivalent to "cippus." And lastly, if one may be so bold, the English, to an American ear, has an unduly solemn sound. "Defective character of the sepulchral evidence" is a strange way to convey the idea that "no graves were found." And "E M I" and "M M II" make extraordinary nouns. But, in view of the immense service this great scholar has rendered, and in view too of his very generous attitude toward younger scholars, such criticisms seem petty indeed. It is to be earnestly hoped that the other volumes of the work will appear shortly.

Edith Hall Dohan